THE RUSSIAN SCHOOL OF PIANO PLAYING

1

PART I

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PREFACE TO THE ENGLISH EDITION

The Russian School of Piano Playing is the piano method officially recommended for use in Children's Music Schools throughout the Soviet Union today. It represents the work of a number of distinguished teachers and pianists, and is generally considered to be one of the most systematic and successful piano methods ever to be produced.

Its success stems partially from the meticulous grading of pieces, and the perfectly timed introduction of every aspect of technique that the beginner is likely to require in the first few years. However, the method's overriding merit lies in its completely musical approach, which results in the pupil gaining an appreciation of musical colour and characterisation and a true sense of musical feeling.

Although designed primarily for use in Children's Music Schools under the supervision of a teacher, **The Russian School of Piano Playing** is of course suitable for beginners of all ages, and even for adults wishing to teach themselves. However, it should be stressed that in spite of the very clear explanations and guidance given in the text, users of the book would be well advised to seek the assistance of a properly qualified teacher, and we would draw the readers' attention to the authors' own notes on page 5.

Lastly, if anything needs to be added to the authors' own foreword it is merely to state that they would expect the pupil to produce a confident and robust sound and to observe minutely the musical directions and indications. Needless to say strict discipline is essential when using a progressive method of this nature, and no piece or exercise should be abandoned until it has been mastered in every detail.

N.H. & M.H.

PUBLISHER'S NOTE

This edition of **The Russian School of Piano Playing** is divided into three separate volumes. Book 1, which is in two volumes, contains the material from Part I and Part II of the original Book 1. **Part I** takes the average student to the end of the first year, and Part II covers the second year. Book 2 takes the student to a more advanced stage, leading him on to repertoire pieces.

In addition, to follow up this method, the publishers will issue, from time to time, further piano music by the best Soviet, and other, composers. These volumes are carefully selected and graded for their suitability in complementing the young pianist's repertoire and may be used either as a supplement to the present volumes, or as independent repertoire books.

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EDITORIAL FOREWORD

In preparing **The Russian School of Piano Playing** the authors have followed the general educational principles observed in the U.S.S.R. for the teaching and training of the young. The teacher must instil in the pupil a love of music as an art and the ability to portray its different feelings, moods and emotional experiences associated with everyday life. At the same time the musical training should underline general teaching principles, developing in the pupil a sense of discipline and a responsible, conscientious attitude, so that he may work at and overcome difficulties as they arise.

An important aspect of a child's musical education is his acquaintance with folk music, which not only develops his musical taste, but also plays a very considerable part in providing a sound musical foundation. Therefore in **The Russian School of Piano Playing** a great deal of space is devoted to transcriptions of folk songs.

In order to enlarge the child's piano repertoire we have included, in the present edition, new compositions graded according to their content and degree of difficulty, by composers from the Soviet Union, as well as by those from other countries. In selecting and arranging material for the first part of **The Russian School of Piano Playing** the aim of the authors has been to provide the vital link between the pupil's general musicianship and the development of his musical ear, memory and sense of rhythm, combined with the acquisition of a sense of interpretation. At the same time the pupil discovers elementary compositional form and studies basic rudiments. The pieces, therefore, alternate between ensembles, studies and exercises in order to perfect different aspects of technique. All the exercises included in **Part I** of **The Russian School of Piano Playing** are intended to illustrate to the teacher the difficulties to be overcome by the pupil in the next section. If during lessons, the teacher supervises the execution of these different types of exercises, he will systematically develop the different aspects of the pupil's technique, be able to relate this work to the problems of interpretation, and generally train the pupil to work conscientiously towards a sound piano technique.

The pieces and studies are grouped together in order of gradually increasing musical and technical difficulty starting with the simplest melodies, which should be sung to words and played by ear, and graduating to the more difficult works.

The order in which the songs and studies should be learnt can be varied by the teacher according to the requirements of each pupil. However, the sequence of pieces in the present edition should not be totally disregarded in as much as the authors have taken care to present studies and pieces which are varied not only according to their musical content and interpretative problems, but also according to their technical difficulty. Therefore the examples are chosen and arranged so as to provide variety and contrast; some are fast, some slow, some sad, some jolly, some singing *legato* or short *staccato*.

The present edition of **The Russian School of Piano Playing** is in three books.

Book 1, which is intended for use by beginners, is divided into two parts.

Part I is devoted to the elementary stages of study – singing and picking out melodies by ear, getting to know the keyboard and reading the printed note, and then using the very basic examples to master the most elementary aspects of piano playing.

In Part II more complex pieces and studies are used to consolidate and further develop the skill already acquired. The most difficult examples can, if desired, be reserved for use at the beginning of the second stage of the course.

All the basic instruction, theory and rudiments which are vital to the pupil, and the explanatory notes for the teacher, are given in the first part in conjunction with the musical text. In the text of Part II the notes illustrate aspects of musical notation new to the pupil; while the comments on the pieces and studies are grouped together at the end of the section.

In Book 2 the authors have borne the teachers in mind by grouping the works together in the following categories:–

i) Pieces ii) Sonatinas iii) Studies iv) Ensembles (Duets)

Within each group the pieces have been put in order of increasing difficulty, while the indexing system enables a teacher, working with a group, to find a number of different pieces immediately without having to search through a whole book of assorted pieces.

In Book 2 the explanatory notes accompanying the pieces and studies are grouped together between each section.

The greater proportion of four-hand pieces are deliberately arranged so as to give the pupil a very simple part compared with corresponding pieces for two hands, so that the pupil can direct his attention mainly to the problems of ensemble playing. It is suggested that these pieces be read at sight. Some of the duets are designed so that both parts can be played by pupils.

In the second half of the first year of the children's musical education, pupils usually start to learn scales, chords and short arpeggios on the tonic triad. In the present text book, exercises prepare the pupil for this standard of technique. In the first part of **The Russian School of Piano Playing**, scale orientated movements and chordal structures appear in the pieces and studies, thus preparing the pupil for more advanced work. Once the pupil has absorbed the theoretical aspects of the scales and learned to build them in different keys and has been through the preparatory exercises, the teacher must see that the pupil learns, systematically, the scales, triads, inversions and arpeggios. The explanatory notes for the assimilation of this aspect of technique, and also the tables of scales, chords, and arpeggios are to be found at the end of each book.

The information and instruction covering the musical rudiments in **The Russian School of Piano Playing** are not completely exhaustive, and there are aspects which can only be dealt with by practical instruction. In this edition the authors have borne in mind the comments of teachers in the Children's Music Schools and as a result have somewhat enlarged upon the explanatory notes. However, they did not see the necessity, in this edition, of writing a complete and exhaustive handbook for teachers in addition to the pupil's text book. The explanatory notes for the teachers portray the fundamental methodical aims of **The Russian School of Piano Playing** and are aimed at people possessing the essential progressional knowledge. However, the explanatory notes can also help adults to teach themselves the basic musical rudiments and first steps in piano playing.

As already mentioned, the musical pieces in **The Russian School of Piano Playing** are compositions and arrangements by Soviet composers, some of them published for the first time, and also well known works by Russian and other composers. The composers' original markings have been scrupulously observed, the only additions being in respect of dynamics and fingering. The examples of works by Bach, Handel and Mozart as well as other composers are taken from the best earliest editions published and it should be emphasized that the authors have considered it essential to leave the composers' original phrasing unaltered.

Slurs indicating phrases and motifs are of an expressive nature, giving meaning to the direction of the phrase. However, this does not mean that the pupil should lift his hand from the keyboard at the end of each slur, thus interrupting the flow of the line. The teacher should always emphasise the logical sense and natural flow and *breathing* of the musical phrase. In **The Russian School of Piano Playing** there are also single-voiced pieces in which the melody is divided between both hands, as such pieces have come to play an important part in developing their co-ordination of movement. However, the teacher should remember that when the child plays this type of piece the musical phrase should continue uninterrupted. Such a notation does not always permit the inclusion of the necessary slurs. In such cases the authors have restricted the marking to a single interpretation such as *legato, non legato.*

In the early years of study the pupil often experiences difficulty in remembering foreign terms. Therefore in Book 1 the authors have given only the essential Italian terms such as *forte, piano,* etc. Indication of the tempo and character is given in English. However, in Book 2 foreign terms are more widely used, and at the end of this book there is a brief glossary of the most commonly used Italian terms.

EXPLANATORY NOTES TO THE FIRST TWO YEARS' WORK

The basis of teaching piano to beginners is the education of the pupil's artistic thought together with his emotional response to musical impressions. From the first lesson it is essential to develop the pupil's ability to understand the expressiveness of music with his gradually developing, refined and discriminating aural perception of musical texture (the ability to listen attentively to sound and be able to achieve the correct phrasing of a melody, each voice separately, and in any combination), and to obtain the correct balance of sound in interpretation of melody and accompaniment.

The simplest and certainly the most comprehensive method of introducing a child to music is through songs and words. Therefore the first musical examples are designed for singing by ear with simple little tunes which are then picked out on the piano. Simultaneously with these exercises, the teacher must acquaint the pupil with the keyboard, teaching him the names of the notes together with fundamental musical rudiments such as the rules of writing music, an understanding of counting, the different length of notes, the placing of notes on the stave and the purpose of rests and their meaning.

While developing the child's musical ear and acquainting him with musical rudiments, it is essential to explain the importance of posture at the piano and to see that the pupil starts working at correct playing skills and learns the importance of playing accurately what is written, so giving an exact reproduction of the musical text, with careful attention being paid to pulse, touch, fingering, the ability to play without looking at the keys etc. The simple rules of fingering should be explained to the pupil using the natural sequence of fingers within the position of the hand. Later on, the pupil should be shown fingering methods for changing from one position to another.

While working at the written text, it is advisable to make the pupil count out loud. When the pupil has absorbed and mastered the metrical and rhythmical combinations of sound, he must then play, counting only to himself, and not allow this to distract him from controlling his quality of sound, or from producing an expressive musical performance.

While working with the pupil on pieces (starting with the one-voice melodies and progressing to the more complex ones with inner voices and accompaniments), the teacher should train the pupil to listen attentively to the musical texture of a piece, obtaining not only an exact realization of the musical text and its correct phrasing, but also an intelligent reproduction of the contents of the piece and its musical character. The fulfilment of these requirements largely depends on the teacher's ability to transmit vividly, figuratively and clearly to the pupil the contents of the piece, drawing his attention to the expressive means with which the musical image of the piece is revealed. Also of great importance to the artistic development of the pupil is the playing of the teacher himself, by his playing through pieces and illustrating certain details with explanation and interpretation.

To educate the pupil in the art of working seriously and intelligently on a piece, the teacher must demand from the pupil the study of pieces and exercises, not only both hands together, but also hands separately. Such a method allows the attention to be concentrated on the melody or the accompaniment, ensuring a more precise rendering of the musical figuration. Playing through each hand separately similarly facilitates memorization of the text. In lessons it is useful to make the pupil sing or play through the melody of the piece accompanied by the teacher, or conversely the teacher should play the melody and the pupil the accompaniment.

From the outset of musical training it is important that the pupil be taught to transpose. Such exercises promote the development of ear, memory and keyboard orientation. The greatest attention should be paid to the development of the pupil's memory, and his ability to learn by heart. The teacher should train the pupil to learn studies and pieces by heart in the same way as he would learn a poem: by learning short phrases, quatrains etc. By doing this he remembers the construction of the motifs, phrases, the character of movement, pattern of accompaniment etc.

If at the outset of study the pupil's work was largely undertaken in a class under the active influence of a teacher, then gradually the pupil should be made to accustom himself to working more and more on his own.

Towards the end of the second year, the pupil should study independently at home set pieces and studies, at the same time trying to learn some of them by heart and making use of the instruction received during lessons. At this stage it is essential to keep a careful check on the way the pupil practises at home, finding out and making him demonstrate his method of learning the work.

Upon completion of the second year's training, he should be able to play expressively with a good singing sound, either with a simple accompaniment or a simple inner voice polyphony. He should also learn to reproduce sensitively the musical image and character of pieces he plays by contrast such as *piano* and *forte*, and variations in the character of the sound, such as *legato*, *non legato* and *staccato*.

Among the technical skills which are the result of the studies and exercises is the mastery of five finger sequence, with construction of different positions with passing movement from one hand to the other, scales (four or five major scales in two octaves in parallel and contrary motion and one or two minor scales in parallel motion), 3-note broken chords with their inversions, wrist staccato in a lively tempo and with fast, light movement of the hand over wide leaps.

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BOOK 1
Part I

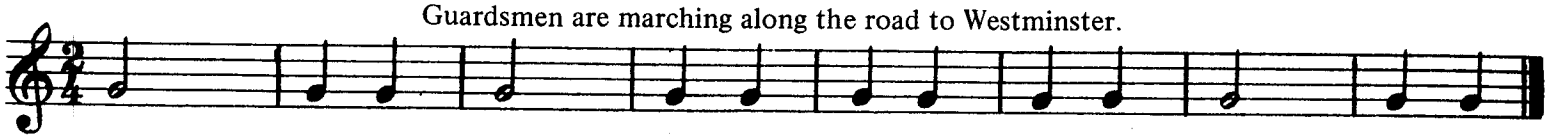
1. Singing by ear; the keyboard and the names of notes; picking out on the piano melodies already learnt. Notes, their different durations and position on the stave.

Examples for singing by ear and picking out on the piano.

1. Tra - la - la

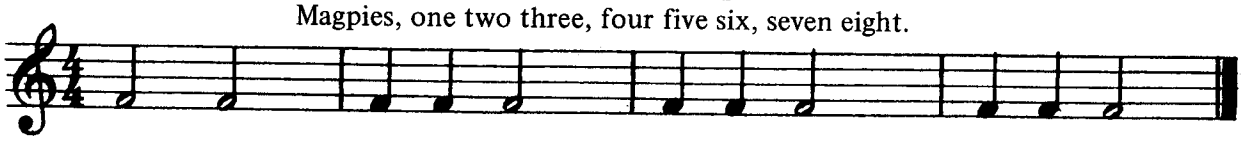
2. Guardsmen

Guardsmen are marching along the road to Westminster.



3. Counting Magpies

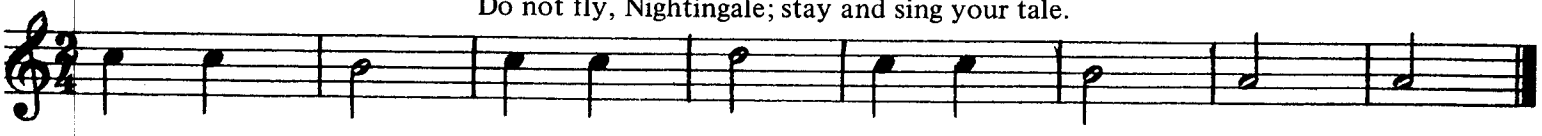
Magpies, one two three, four five six, seven eight.



4. Ding - dong

5. Do not fly, Nightingale

Do not fly, Nightingale; stay and sing your tale.

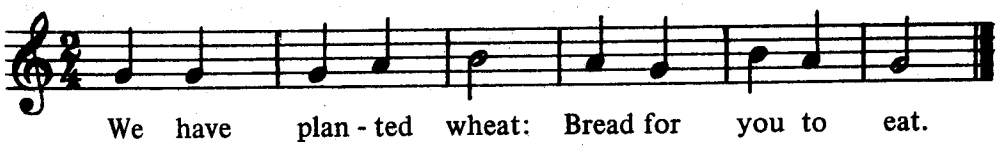


The first examples at the piano for singing and playing by ear consist of single repeated notes as the pupil is still finding his way round the keyboard. Further on, use is made of melodies with more movement of notes, and with gradually widening intervals. When working with the pupil the teacher should play through or sing the example, which should then be repeated by the pupil.

It is advisable first of all to teach the pupil the words, and then get him to sing them with the tune. If the pupil is unable to remember the whole line of music, then it should be subdivided into short phrases and sung in sections. When singing it is vital to have clear intonation as well as musical expression and rhythmical exactitude.

6. Corn-flower

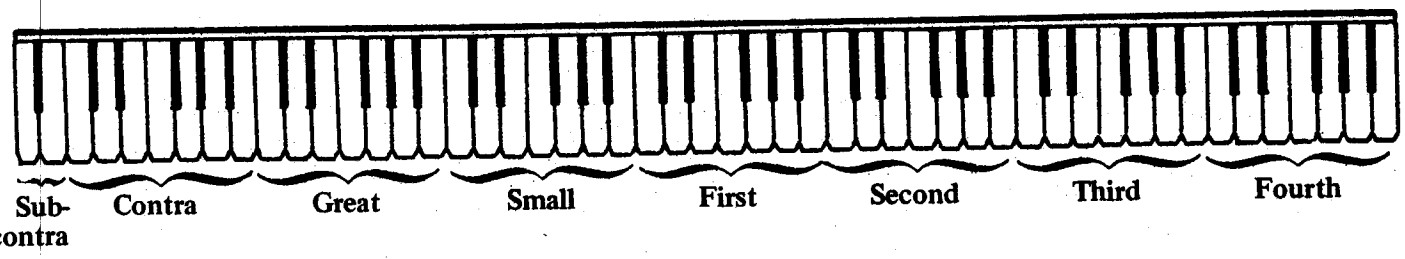
7. We Sowed Wheat



tune is made up of different sounds (notes) each of which has its own name. In music there are seven basic named notes, ch different in pitch: *C, D, E, F, G, A, B.*

ıe distance between two notes is called an **INTERVAL.** The interval between two notes with the same name is called an **CTAVE.**

here are seven and a half octaves on the piano keyboard. Each octave has its own name. The octave in the centre of the eyboard is called the **1st OCTAVE,** and those on the right the **2nd, 3rd, 4th, 5th (incomplete) OCTAVES.** Those on the ft are **SMALL, GREAT, CONTRA OCTAVES** and **SUB-CONTRA OCTAVE (incomplete).**



he melodies learnt by ear should be used as material for icking out tunes on the piano. By doing this the pupil ıould gradually become familiar not only with the eyboard, but with the names of the notes and their osition on the keyboard. Explain to him the different urations of notes and how they are notated, and simi-ırly the meaning of the bar line. The first examples ıould be used as exercises in note reading and as practice ɔr the first proper playing movements. In these examples, s well as in later pieces and exercises, it is essential that ıe pupil should concentrate on producing a soft and eep tone. Smooth, uninhibited movement of the hands /hen raising and placing them on the keyboard, and rouped, not splayed-out, fingers are important conditions ɔr the development of correct piano technique. There hould be no tension in the muscles of the wrist, palms nd fingers. The fingers, when playing, should be rounded, ouching the key with the cushion of the fingertip.

The degree of accuracy of a playing movement can be judged first and foremost by the sound which results. The pupil should listen to the sound he makes and play intelligently and expressively.

Before proceeding to pick out melodies by ear and starting the first exercises on the piano, the pupil should thoroughly understand the numbering of fingers. It is advisable that melodies be played detached (non legato) first with one finger – preferably the third, and then with the others, bringing them into use one by one.

Correct posture at the piano is vital and before starting to play it should be seen that the pupil is sitting correctly so that elbow and forearms do not fall below the level of the keyboard. Very small children should have a footstool. The teacher should also ensure that the pupil gets into the habit of sitting upright and does not slouch.

Music is written by a system of signs called notes.

Notes, like sounds can be of different length. If for example you count 1, 2, 3, 4 evenly and imagine one note for each beat then you will get four notes of equal length. Each of these notes is represented by the following sign: ♩

a note of 2 beat duration is written 𝅗𝅥

a note of 4 beat duration is written 𝅝

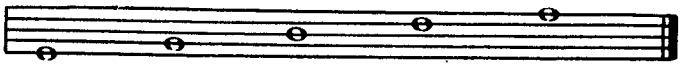
All these notes have corresponding names:-

CROTCHET (Quarter note)
MINIM (Half note)
SEMIBREVE (Whole note)

Exercise: Determine (either by counting or clapping the beat), which type of note (duration) occurs in exercises 1 - 7.

To show the pitch of a note a stave is used. A stave has five lines:

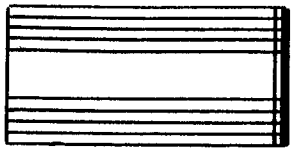
Notes are written on the lines:



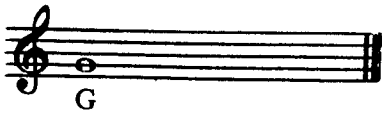
and in the spaces:

The lowest line is counted as the first, the top one as the fifth.

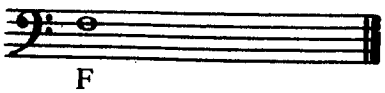
In order to write a greater range of notes, two staves are used, joined together by a line, i.e.



On the upper stave is placed the following sign 𝄞 which is called the **TREBLE CLEF** or **G CLEF**. It indicates the position of the note G (in the first octave) on the second line:



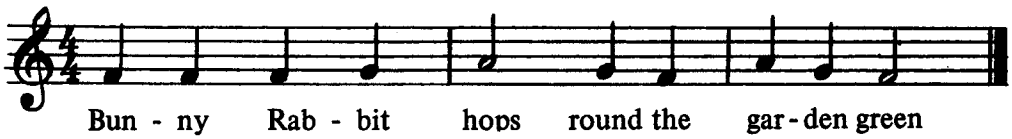
On the lower stave stands the sign 𝄢 which is called the **BASS CLEF** or **F CLEF**. It indicates the position of the note F (in the small octave) on the fourth line:



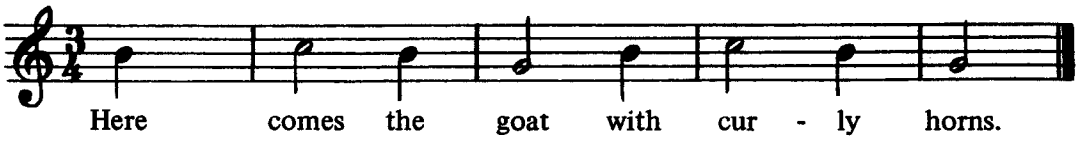
Disposition of the notes on the stave

Exercises: Name the notes in Nos. 8–12 and determine their duration. With one finger (3rd, 2nd, 4th) play through each example from the copy, first with the right hand and then with the left. The left hand should play an octave lower.

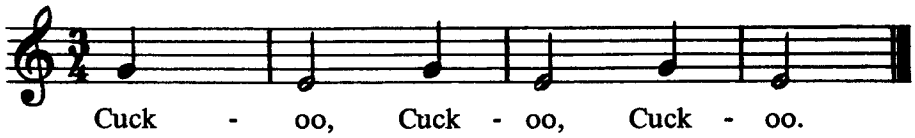
8. Rabbit in the Garden



9. The Goat with Horns



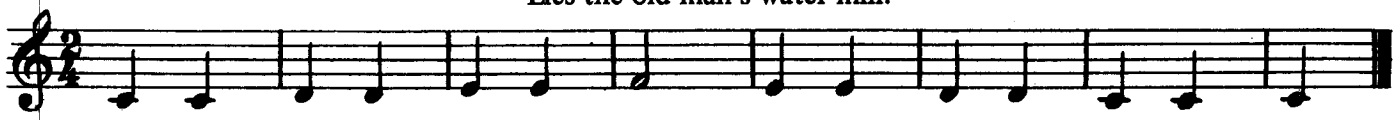
10. Cuckoo



11. Hullo!

12. In the Shadow of the Hill

In the shadow of the hill,
Lies the old man's water-mill.



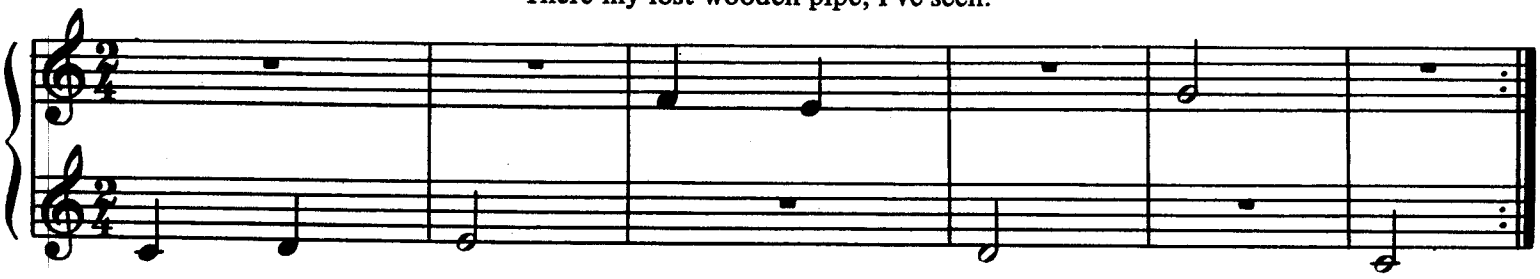
Play with the right hand, and then with the left hand, an octave lower.

Having become acquainted in general terms with the system of musical notation, the pupil then spends the next month or two working at examples written only in the treble clef.
He should, however, gradually be made to memorise notes in the bass clef.

Melodies written on two staves are played with two hands – those on the upper stave with the right hand, those on the lower stave with the left hand.

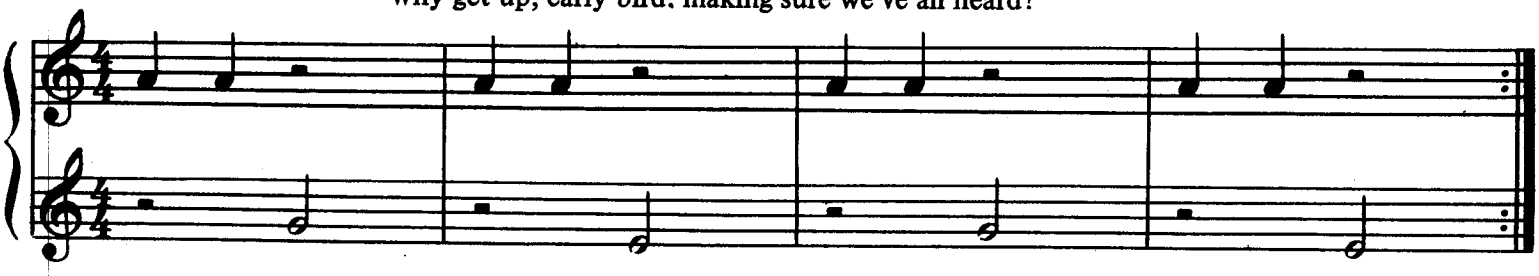
13. The Green Meadow

As I walked through the grass so green
There my lost wooden pipe, I've seen.



14. Cockerel

Cock'rell bold, Cock'rell bold, with your comb bright as gold,
Why get up, early bird, making sure we've all heard?



Examples 12, 13 and 14 are played with one finger of each hand (2nd, 3rd or 4th).

In the writing of music, compositions are divided into equal parts called **BARS.** Bars are separated from each other by **BAR LINES.**

Each bar has an equal number of beats, the nature and number of which is shown by the figures placed at the beginning of the piece near the clef. The upper figure shows the number of beats in the bar and the lower one the nature of each beat. These figures show the time of the bar.

TWO crotchets (quarter notes) in a bar is shown thus $\frac{2}{4}$

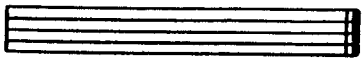
THREE crotchets (quarter notes) in a bar is shown thus $\frac{3}{4}$

FOUR crotchets (quarter notes) in a bar is shown thus $\frac{4}{4}$

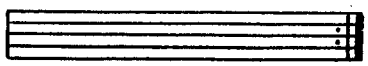
The last ($\frac{4}{4}$) is shown as 'Common time' and can also be shown thus **C**

The first beat of the bar is called the **STRONG BEAT**

At the end of a piece is placed a double bar line:

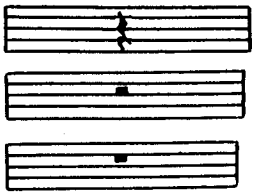


Two dots placed before the bar line show that all or part of the piece must be played twice:



In the first examples, tempo and dynamics are not shown – these are indications which come later. However, already in these exercises, which should be played at a moderate tempo, it is essential to see that the pupil plays with intelligent and musical phrasing, grouping the separate notes into small phrases. Special attention should be paid to nuances which correspond to the structure of the melody.

EST – a break in the sound indicating silence. Rests, like notes, have different durations:-



— CROTCHET REST (Quarter rest)

— MINIM REST (Half rest)

— SEMIBREVE REST (Whole rest)

semibreve rest can also be used to indicate a complete bar's rest.

line thus ⌒ is called a **SLUR.** If a slur joins together two notes of the same pitch, then the second one is ɔt repeated, but must be held, to sound like the continuation of the first note. In this case it is called a **TIE.**

II. Melodic examples to be played with different fingers (non legato - detached)

15. Rabbit

In the field a rabbit,
suffering from the heat,
Warms himself and twitches
ears and nose and feet.

16. Rain

Rain on rain,
drip drop drip drop,
Rain on rain,
Oh, please stop!

17. Study*

E. GNYESINA

ɔ. 17 is the first of a number of pieces here called studies. should be explained here that a study is a piece of a chnical nature or else a simple exercise, supporting a finished musical composition. It is advisable to get the pupil to clap the rhythm of the piece, counting aloud.

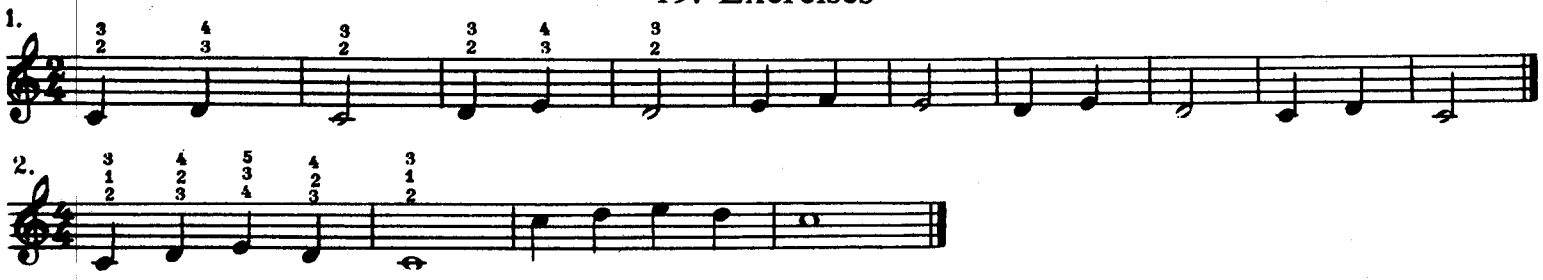
18. On the Ice

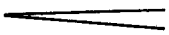
I am skating on the ice
I shan't fall at any price

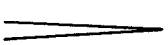
Oops! on the ice
Not very nice.

M. KRASYEV

19. Exercises



This sign  means that the player should gradually play louder.

This sign  means that the player should gradually play softer.

The mark > shows that a certain note should be accentuated (played more strongly).

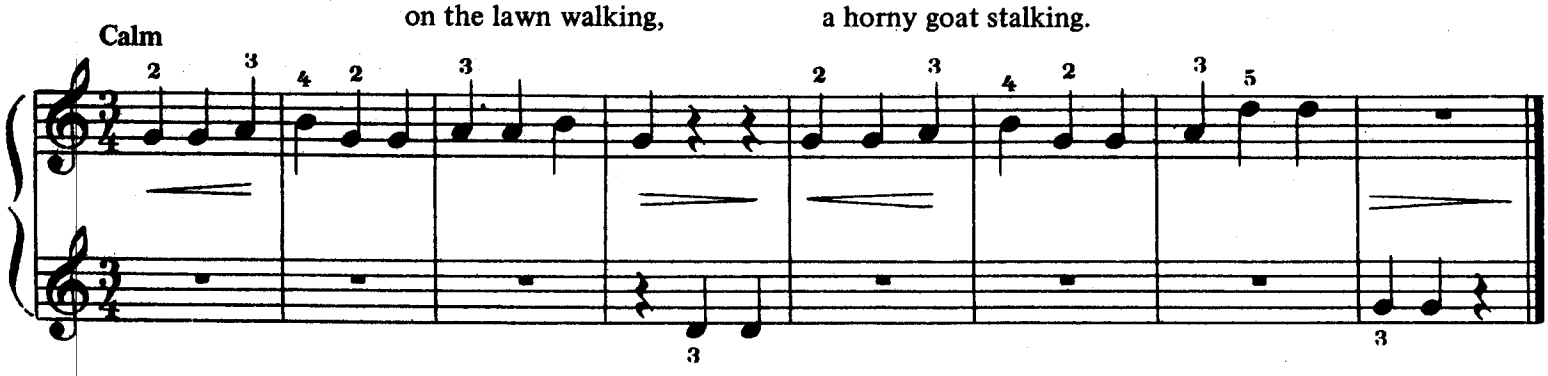
The mark – means that the note should be drawn out and slightly stressed.

At the beginning of a song, piece or study is indicated the tempo, (speed) at which the composition should be played moderately, slowly, calmly, not fast, fast.

20. Pussy-cat

Shaggy old pussy-cat
on the lawn walking,

with three steps behind him
a horny goat stalking.



Simultaneously with this study of pieces and studies the pupil should be given different exercises, specialising in the mastery of various aspects of piano technique. While playing these, the pupil can concentrate his attention on the correct technical realization of the given task, thus acquiring the necessary skill before embarking on the playing of the pieces and studies mentioned. There are exercises in this book that the teacher can use as a basic model on which variations can be made according to a particular problem encountered by the pupil in the course of his practice. The pupil should play the exercise in different keys so as to become accustomed to playing on the black keys as well as on the white. It is suggested that the exercise be played, for example, with different fingerings (other than those shown in the text). The examples are written out for the right hand; for the left hand it is better that they should be played an octave lower.

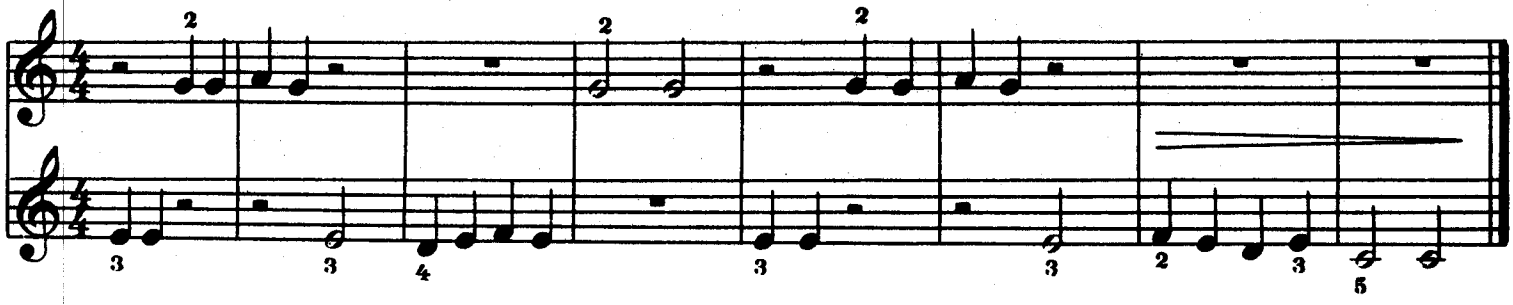
21. Silver Sledges

Blows a chilly winter wind
Snow lies on the hedges

Streaking down the icy slope
Race two silver sledges

Not fast

M. YORDANSKY



22. Exercise

tart this exercise also on the notes *D, E, F, A.*

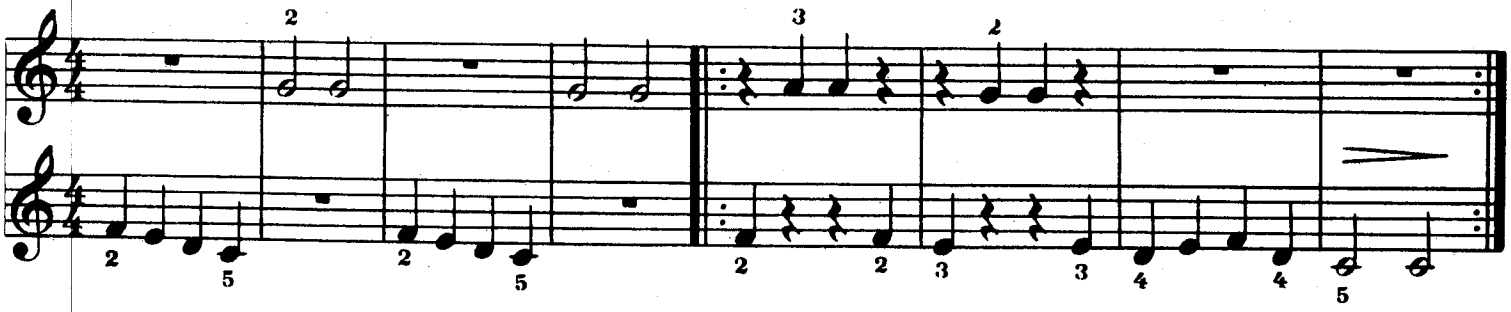
(23.) Jolly Ganders

By the oleanders
Lived two goosy ganders

One was grey and one was white
They both were jolly ganders

} *2 times*

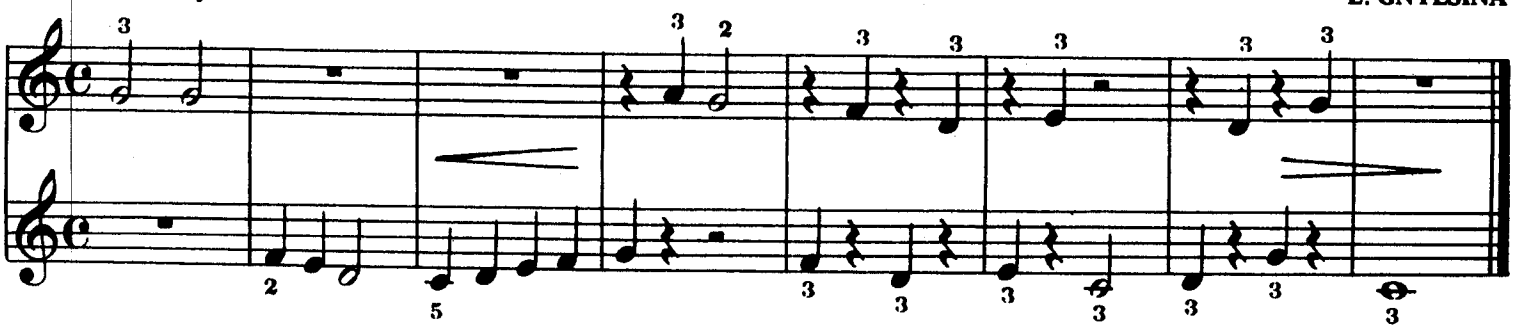
Lively



24. Study

Moderately

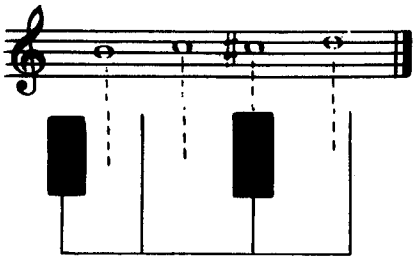
E. GNYESINA



III. Marks for changing the pitch of notes (Accidentals)

The distance between two notes 2 semitones apart is called a tone i.e. C – D, D – E.

A **SHARP** (♯) raises a note by a semitone:



A **FLAT** (♭) lowers a note by a semitone.

A **NATURAL** (♮) cancels the preceding sharp or flat.

Sharps(♯)and flats(♭)are written before the note to which they apply.

Sharps and flats next to the clef mean that throughout the piece the note affected by them should be played sharp or flat respectively. A sharp, flat or natural written immediately preceding a note is valid for one bar only and does not affect similar notes in other octaves.

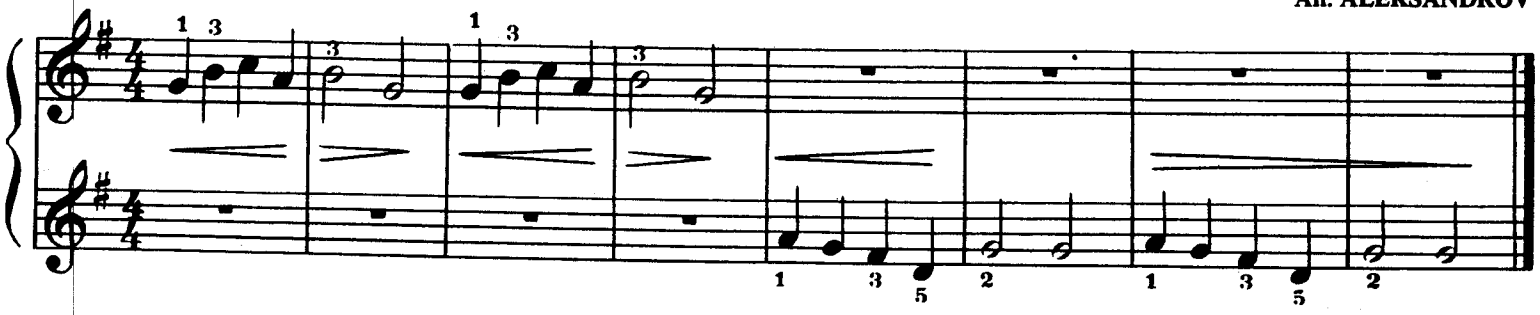
25. Which of us is clever?

Which of us is clever;
Which of us is wiser?

Little Johnny's clever
But his Daddy's wiser.

Moderately

An. ALEKSANDROV

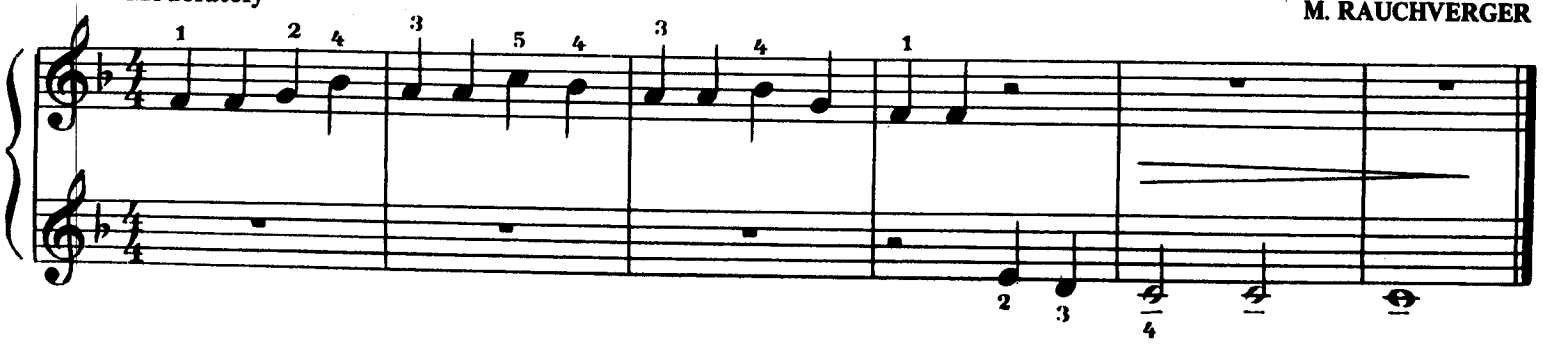


26. Raven

Underneath a fir-tree's laden
Snowy branches hops a raven:
Caw, Caw, Caw.

Moderately

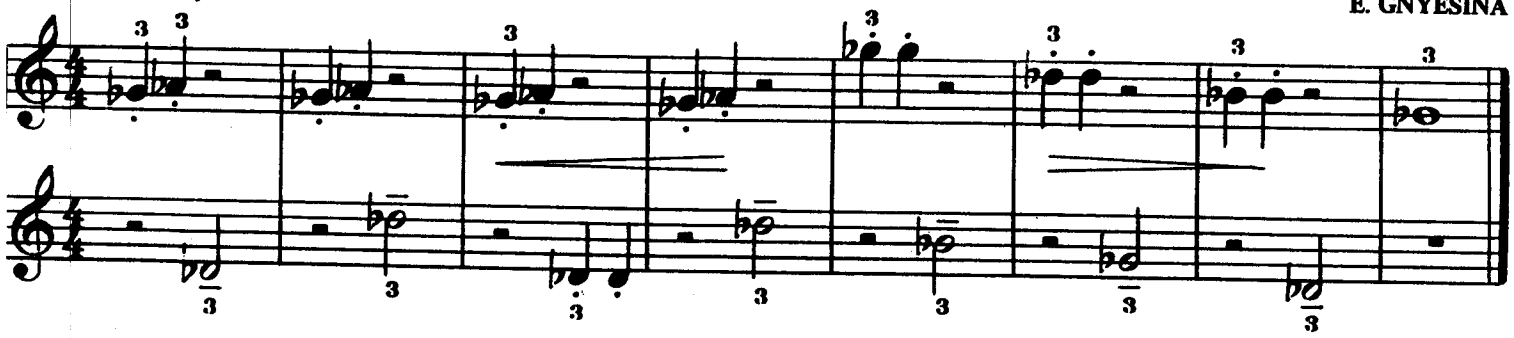
M. RAUCHVERGER



27. Study

Moderately

E. GNYESINA



28. Birds

Little swift above my window
Builds a nest for fledglings four;
Takes a feather, drops a feather
Builds her home with twigs and straw.
} twice

Not very fast

29. Story

Moderately

Yu. ABELYEV

30. Study

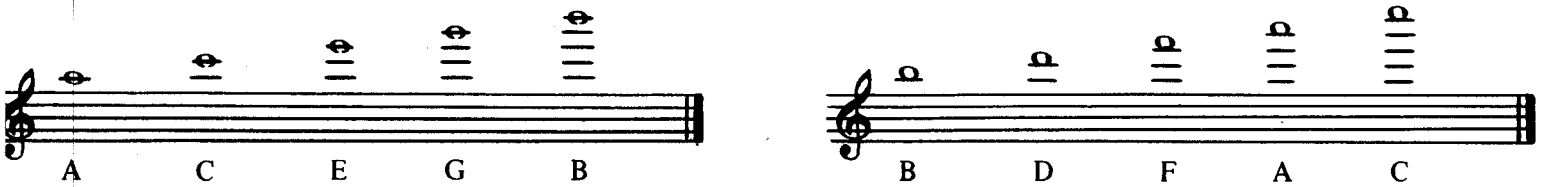
Not fast

E. GNYESINA

31. Exercise

'o be played with the right hand. The left hand should play an octave lower in the opposite direction. Watch for the alm and flowing carriage of the arm.

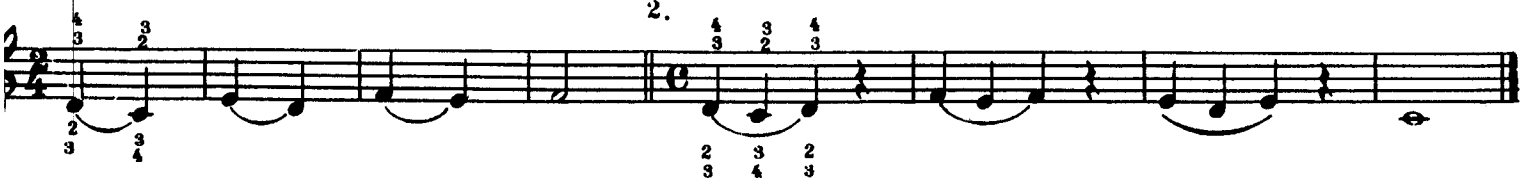
'he notes A and B of the 2nd octaves and all the notes of the 3rd and 4th octaves are written with extra lines above the taves.



IV. Smooth playing of melody (legato)

otes grouped together with a line should be played joined together and smoothly.
his smooth playing is called **LEGATO.**
'hen playing legato the pupil should listen carefully to see that one note overlaps another.

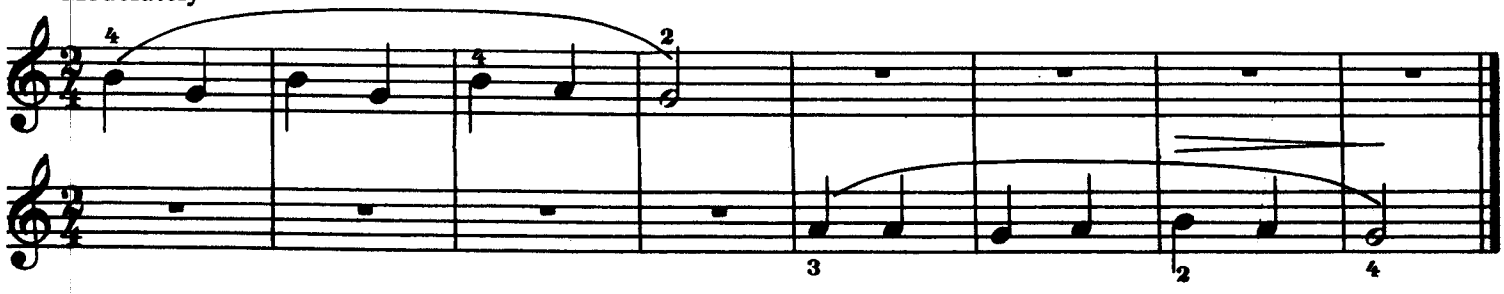
32. Exercise



33. Little Shepherd

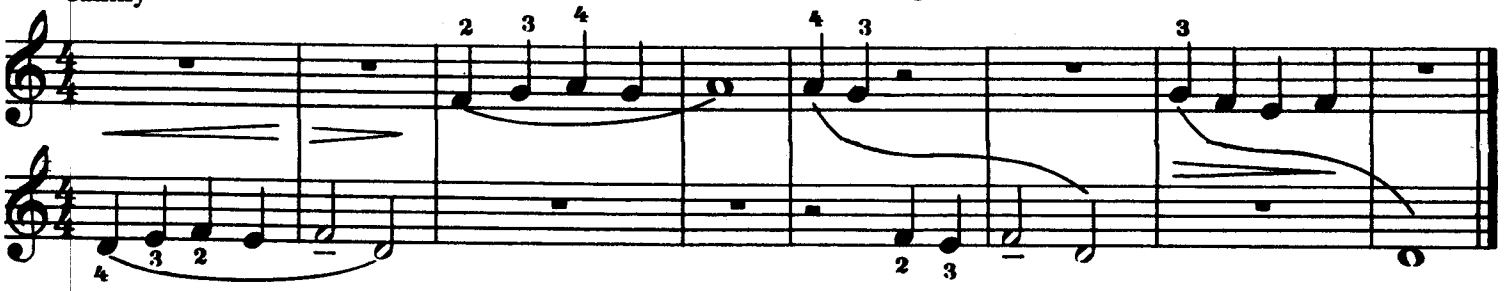
When it's early, hardly light
You can hear the shepherd's pipe.

Moderately



34. Latvian Folk Song

Calmly



35. Exercise

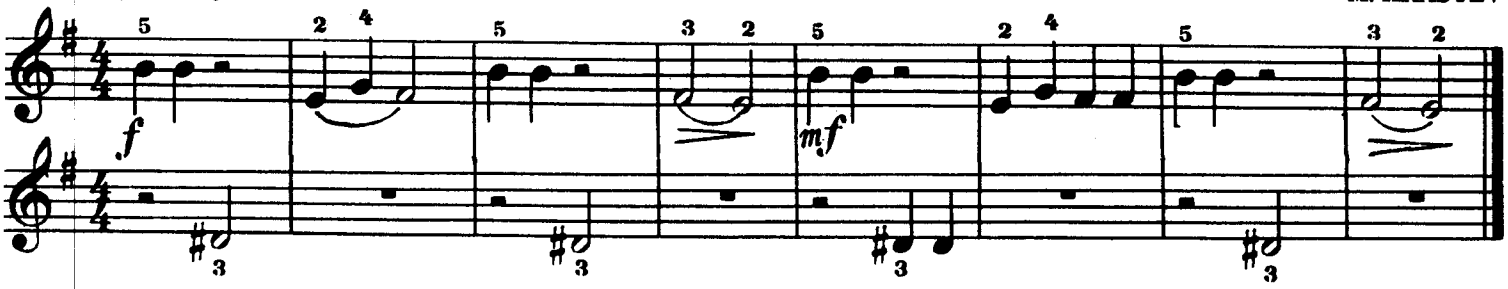
36. Crane

There she hops, Mother Crane;
Fledglings all follow

Up in front swims Mr. Frog,
While little frogs wallow.

Impatiently

M. KRASYEV



The sign f *(forte)* means play loudly.
The sign p *(piano)* means play softly.
The sign **mp** *(mezzo piano)* means play not too softly.
The sign **mf** *(mezzo forte)* means play quite loudly, but not as loudly as f *(forte)*

It is very important when working at legato playing to develop the pupil's critical ear, in order that he may himself listen to the passage of one note to another. Equally, his attention should be drawn to the importance of playing smoothly and legato without unnecessary movements, jerks of the hands or excessively lifted fingers. Where there are two legato notes (as in Exercise 32) the first one is played with a flowing downward movement and a 'sinking' of the finger into the key, and the second with a rising movement of the arm. At the point where the two notes overlap, the hand 'steps' from one finger to the other. A similarly flowing movement should be employed in some slurred passages, and in whole phrases.

37. Birds House

Bang, Bang, we have built,
Built a house for starlings,

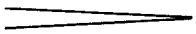
From the south they've come for spring,
Lots of little starlings.

M. RAUCHVERGER

Moderately

The sign sf means that a certain sound is to be played loud.

means becoming louder.

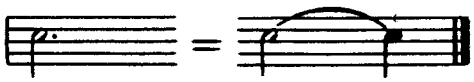
 means becoming softer.

These signs, as well as the signs *f, p, mp, mf* are called **DYNAMICS.**

38. Latvian Folk Song

Moderately

A dot placed on the right of a note increases its duration by half



Notes not joined by a slur should be played detached *(non legato).*

39. Autumn

Poor old hungry rabbit
Goes hopping through the rain

He's hungry and he's frightened –
Wolves are out again.

Calmly

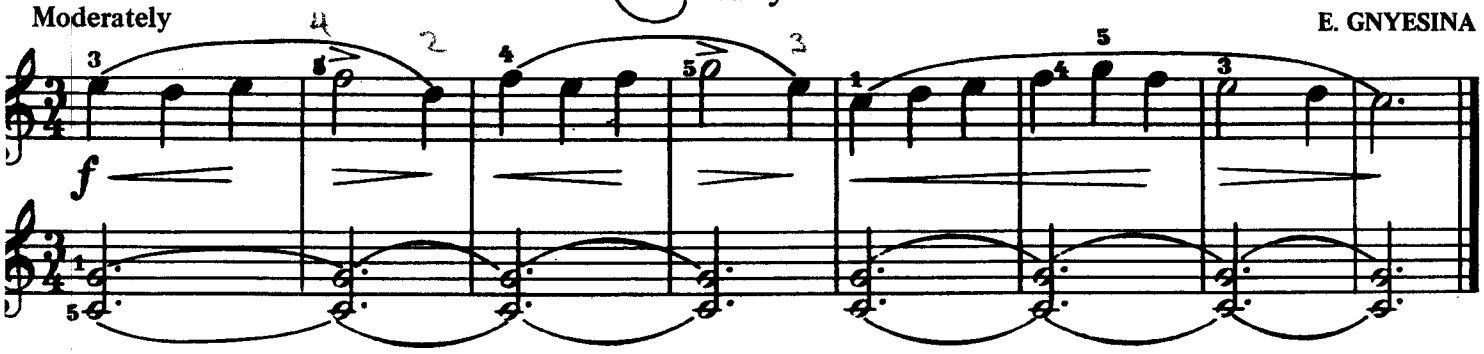
40. Byelorussian Folk Song

Melodious

41. Study

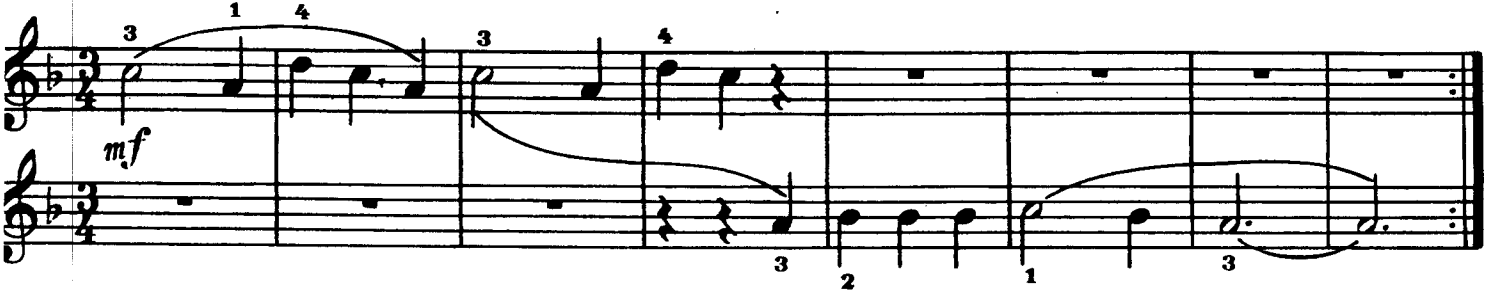
Moderately

E. GNYESINA



42. Georgian Folk Song

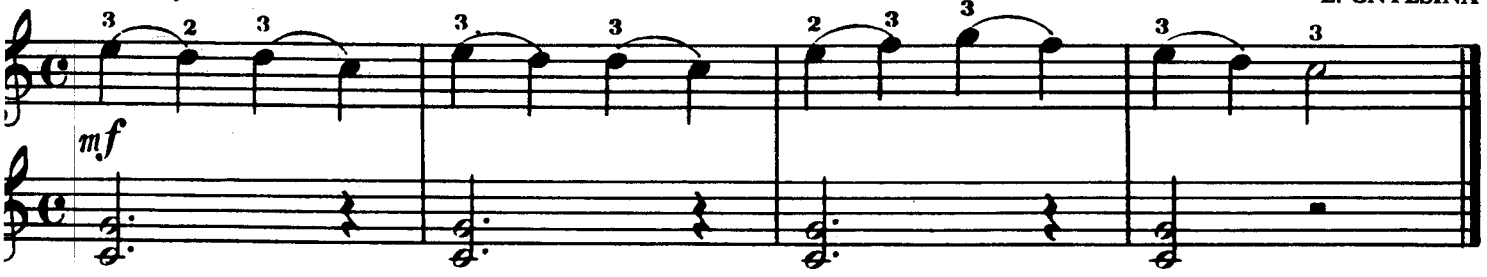
Unhurriedly



43. Study

Unhurriedly

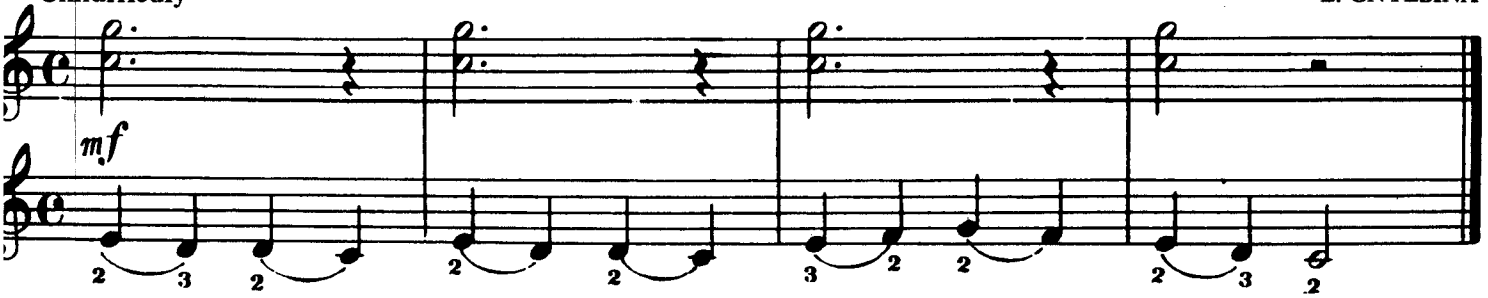
E. GNYESINA



44. Study

Unhurriedly

E. GNYESINA



45. Spring Song

Brightly shines the sun, warming all around, all around
Sun like rays of gold, pouring on the ground, on the ground.

V. Quavers (Eighth notes)

A crotchet (quarter note) equals two quavers (eighth notes):

Several quavers (eighth notes) in succession are joined by a line:

A quaver (eighth) rest is represented by the sign:

Before playing Exercise 46, as a preliminary the pupil should clap and count each beat.

46. Exercise

47. The Wind Blew on the Sea

Calm

M. KRASYEV

48. Shade

Not very fast

V. KALINNIKOV

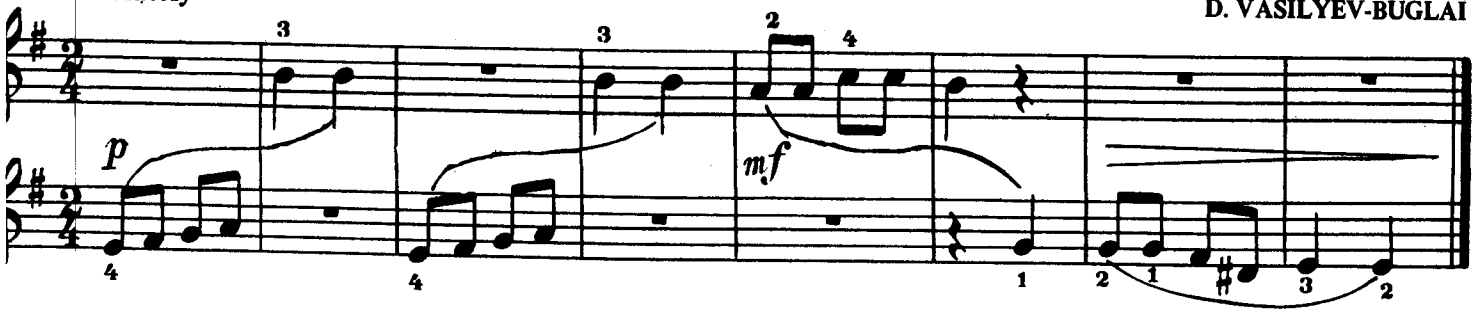
49. Autumn Song

Summer long is over,
Autumn soon is going

In the fields and forests
Chilly winds are blowing.

Moderately

D. VASILYEV-BUGLAI



50. River Visla

51. Little Cossack

A note which is played on a weak beat and held over to the next strong beat is called a **SYNCOPE.** On this note is placed the accent from the strong beat: $\frac{2}{4}$

52. Hungarian Folk Song

53. The Young Girl Walked in the Pine Forest

Through the sunny glade there's a magical pathway
Where a little girl wanders, happy and free;
Nothing but the birdsong disturbing the stillness
And the falling leaf from the sycamore tree.

54. Winter's Past

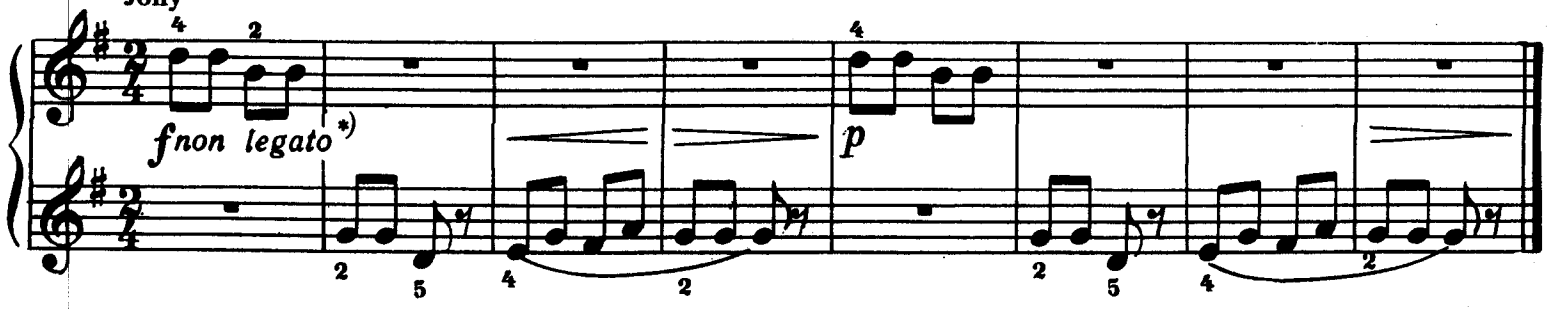
From a branch a starling,
Flew down on the street,
Look! the snow is melting,
Tweet! Tweet! Tweet!

N. METLOV

dot placed above or below a note means that this note should be short and detached *(staccato)*.

55. The Shepherd's Pipe

In this meadow, toot, toot, toot,
Here the shepherd lost his flute
But I found it in the hay,
Now we'll hear the shepherd play.



56. Peter's Song

* In the early stages of study, the staccato should not be too short or sharp.

57. A Russian Song

Fast, jolly

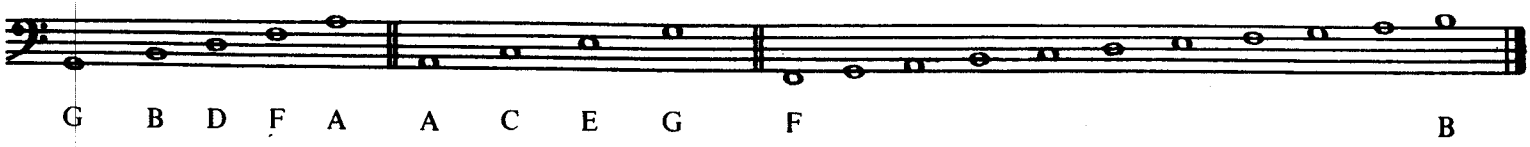
I. DUNAYEVSKY

The time signature $\frac{3}{8}$ placed near the clef means three quavers (eighth notes) in a bar.

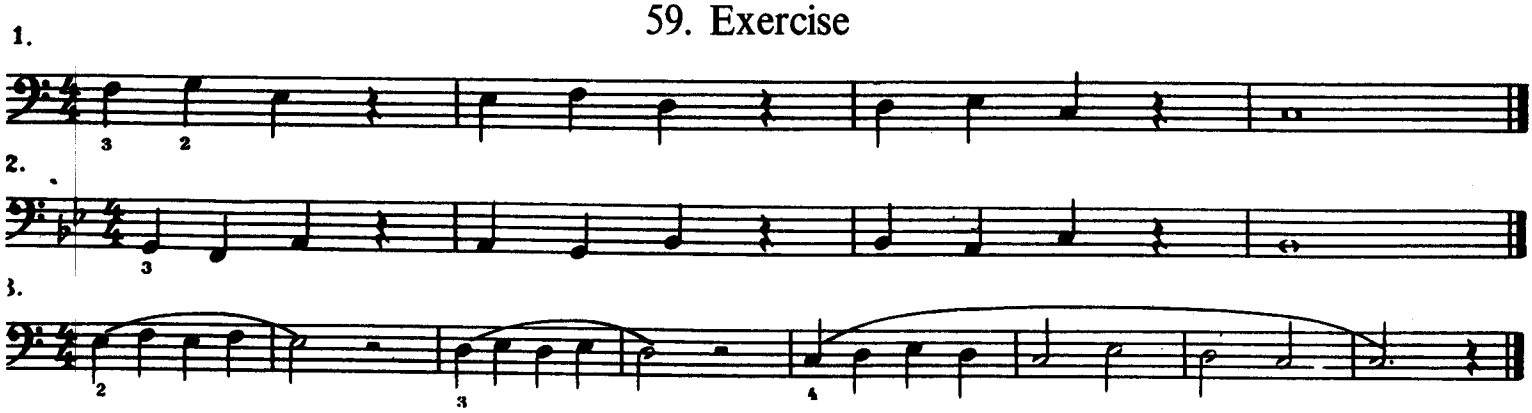
58. Ukrainian Folk Song

Singing

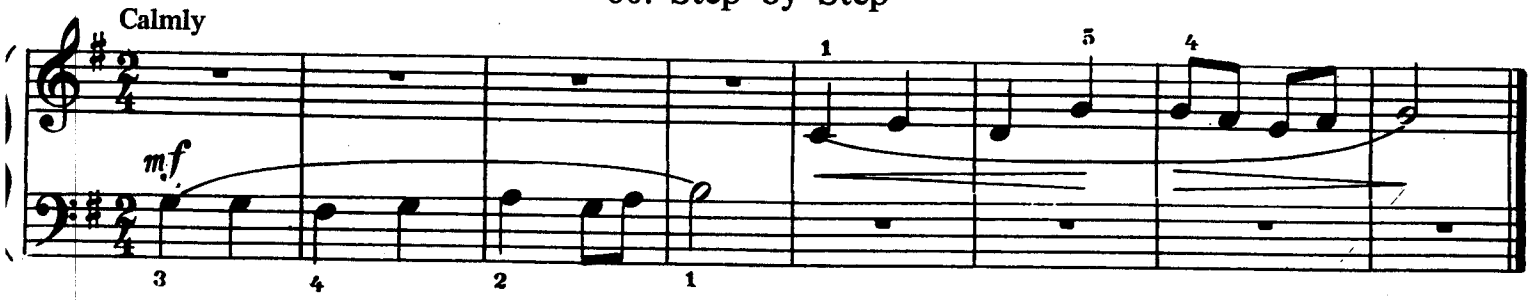
VI. Bass Clef



59. Exercise

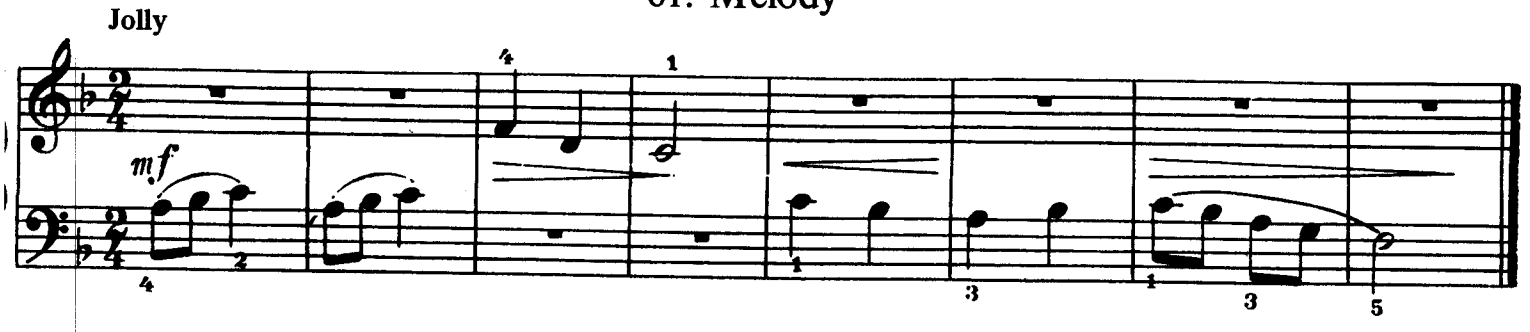


60. Step by Step



Exercise: The pupil should write down in the bass clef a song that he knows.

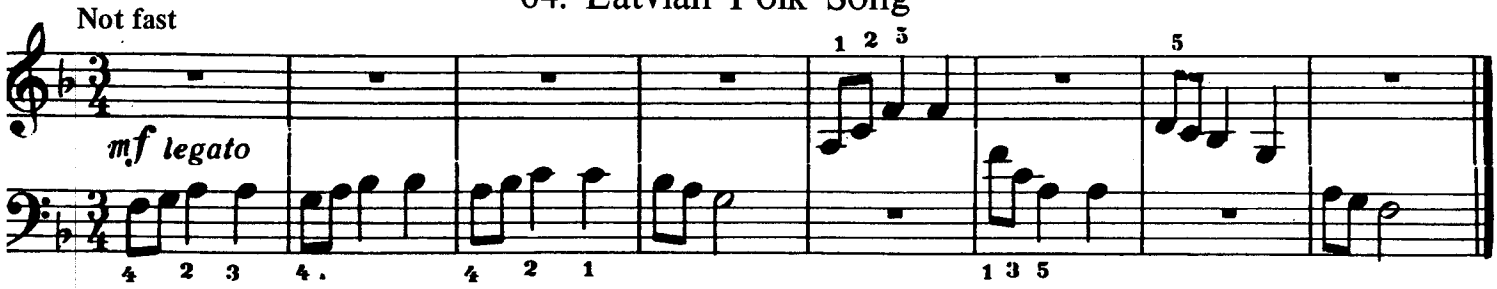
61. Melody



62. Study

63. Ukrainian Folk Song

64. Latvian Folk Song



65. Song

66. Study

67. Melody Study

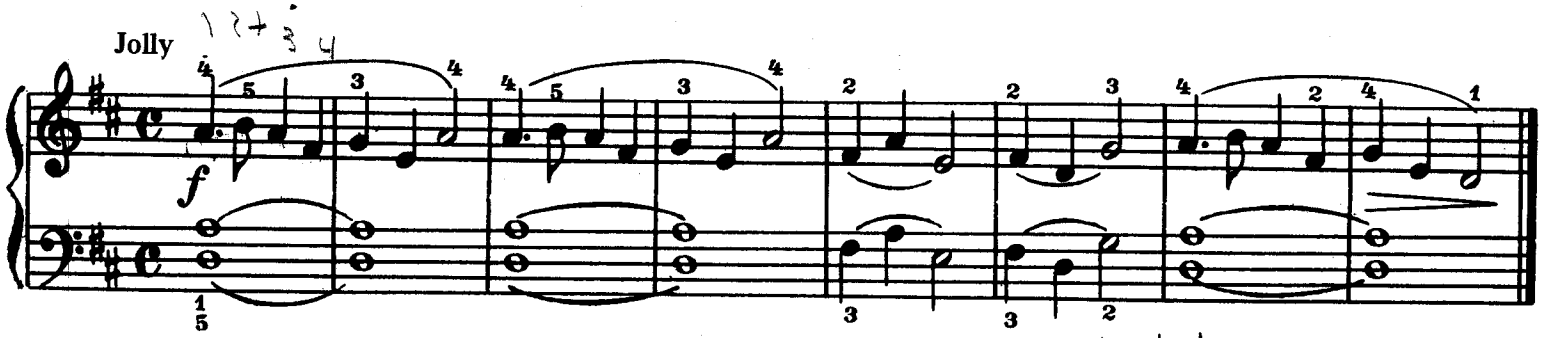
Calmly

P. VASILYEV

VII. More difficult rhythmic patterns

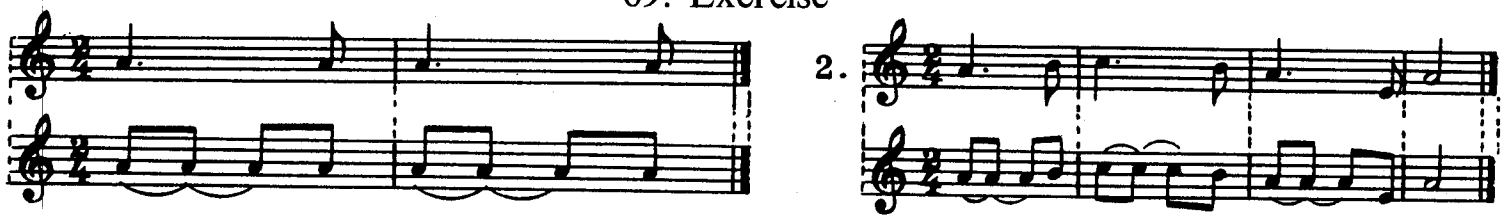
68. The Little Shepherd

Jolly



A dot placed on the right of a crotchet (quarter note) increases its duration by half: ♩. = ♩ ♪
that is, to 3 quavers (eighth notes).

69. Exercise



70. On the Hill

Moderately

71. The Woodcutter

ıe marks ‖: :‖ signify that the section enclosed is to be repeated. The sign 1. means that the bar or bars ıst be played the first time through only, but should be omitted at the repeat, the player then going straight to the r marked 2. These signs are sometimes marked 1ª volta and 2da volta.

72. Folk Song

VIII. Anacrusis (Incomplete bar)

Anacrusis is the name given to the incomplete bar with which a piece sometimes starts. This incomplete bar together with the last bar make up one whole bar.

73. Winter

All the winter it has snowed, In the sleeping countryside,
There are drifts on every road, Underground the rabbits hide.

Slowly

An. ALEKSANDROV

74. My Little Cow

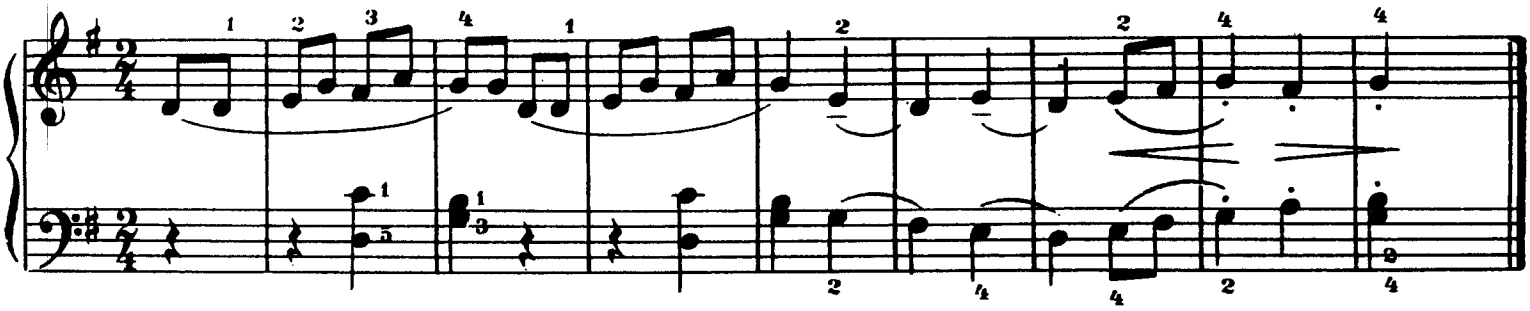
How's my little cow this morning in her shed? If I treat you very well, little cow,
Has she hay enough to eat and for her bed? Will you give me lots of milk, even now?

Moderately

75. Piece

With movement

J. WECKERLIN



76. Our Land

Though I've searched the whole World over,
And I've tramped from East to West,
'Tis my homeland, yes my homeland } twice
That I'll always love the best
That I'll always love the best.

Singing and with movement **D. KABALEVSKY**

77. Folk Song

Moving and marked

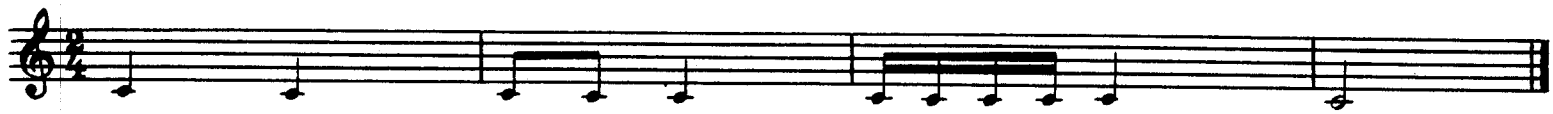
IX. Semiquavers (Sixteenth notes)*

A quaver (eighth note) equals two semiquavers (sixteenth notes): ♪ = ♬ or ♫

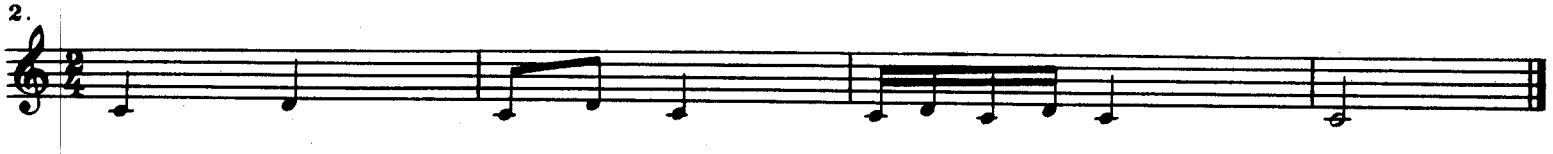
A semiquaver rest is written thus: 𝄿

78. Exercise

1.



2.

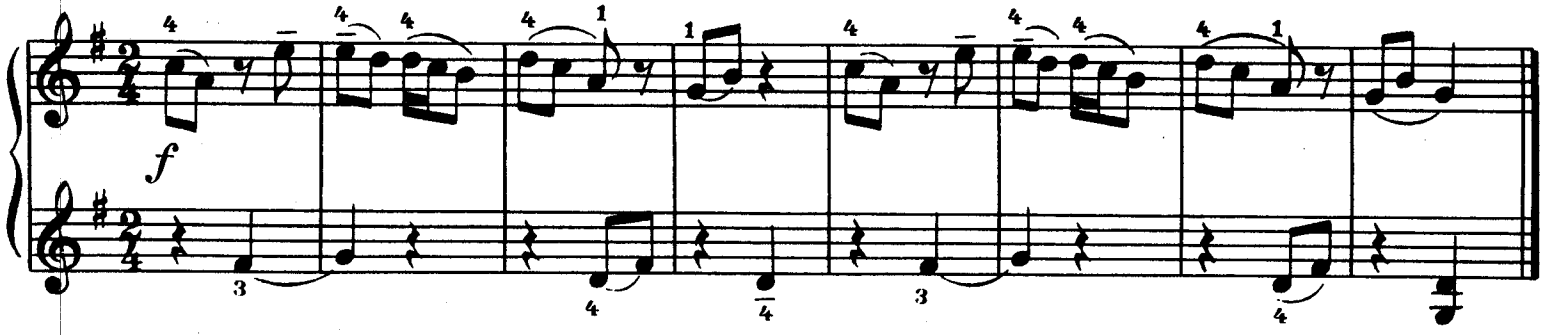


79. On the Lawn

Moderately

80. Yugoslav Folk Song

With movement



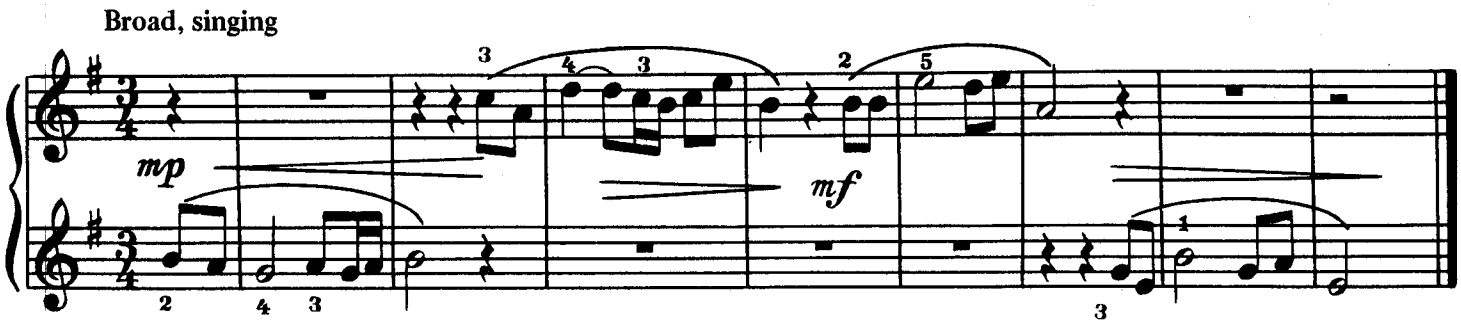
81. Children's Dance

Jolly

* For practical mastery of semiquavers (sixteenth notes) the pieces given in this section do not present any technical difficulty for the pupil

82. My Field

I have ploughed, then did sow—
Ev'ry inch I love and know;
Now the corn stands so high
O, my field, O, my joy.



83. Under A Green Apple Tree

84. Lullaby

85. Folk Song*

K. SOROKIN

Lively

I

p lightly

Lively

II

p staccato

f

p

f

p

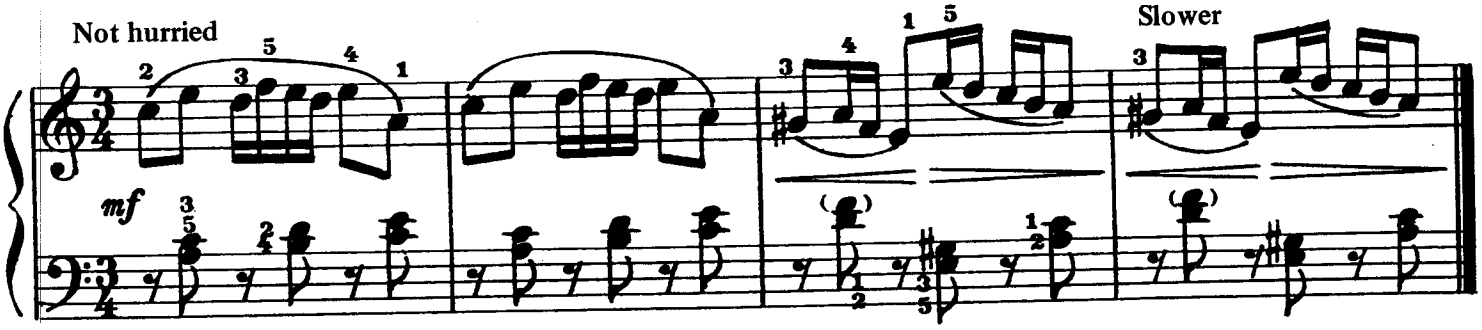
f

f

* This piece is based on a Russian Folk Song.

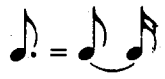
86. In My Little Garden

87. A Round Dance



88. Study

N. LYUBARSKY

A dot placed on the right of a quaver (eighth note) increases its duration by half:  that is, to three semiquavers (sixteenth notes).

89. The Amateur Angler

mf
mf
mf
mf
f
f

IX. Semiquavers (Sixteenth Notes)

78. **Exercise** . . . 34
79. **On the lawn** Russian folk song . . . 34
80. **Yugoslav folk song** arranged by A. Kondratyev 34
81. **Children's dance** arranged by N. Dobrogorskaya 34
82. **My field** Russian folk song . . . 35
83. **Under a green apple tree** Russian folk song . . 35
84. **Lullaby** Azerbaidzhan folk song . . . 35
85. **Folk song** K. Sorokin . . . 36
86. **In my little garden** Russian folk song . . . 37
87. **A round dance** Russian folk song, arranged by A. Nikolaev . . . 37
88. **Study** N. Lyubarsky . . . 37
89. **The amateur angler** M. Starokadomsky, arranged for four hands by N. Ulanova . . . 38

APPENDIX

Explanatory notes to the table of scales, chords, and arpeggios . . . 40
Table of scales, chords and arpeggios . . . 41

BOOK 1 : PART II

Preface to the English Edition . . . 2
Editorial Foreword . . . 3
First Two Years: explanatory notes . . . 5
90. **The shepherd plays** T. Salyutrinskaya . . . 6
91. **The rain is drizzling** An. Aleksandrov . . . 6
92. **German song** L. Kershner . . . 7
93. **Lullaby** I. Philippe . . . 7
94. **On television "Let's begin"** A. Ostrovsky, arranged for four hands by B. Tobis . . . 8
95. **Study** E. Gnyesina . . . 9
96. **Study** E. Gnyesina . . . 9
97. **Exercise** . . . 9
98. **Study** E. Gnyesina . . . 9
99. **The Joker** Polish folk song arranged for four hands by S. Dementeva-Vasilyeva . . . 10
100. **Study** E. Gnyesina . . . 11
101. **Echo** Zh. Arman . . . 11
102. **A song about a peewit** M. Yordansky, arranged for four hands by N. Yuganov . . . 12
103. **Kazakh folk song** arranged by A. Aronov . . 13
104. **The Sparrow** A. Rubbakh . . . 13
105. **Exercise** . . . 13
106. **Russian song** E. Aglintsova . . . 14
107. **Study** E. Gnyesina . . . 14
108. **Study** E. Gnyesina . . . 14
109. **Exercise** . . . 14
110. **Winter** M. Krutitsky . . . 15
111. **Study** E. Gnyesina . . . 15
112. **Chorus from 'Ivan Susanin'** M. Glinka, arranged for four hands by N. Ulanova . . . 16
113. **Piece** D. Levidova . . . 17
114. **Chinese song** M. Rauchverger . . . 17
115. **Willow** Russian folk song arranged by K. Akimov . . . 17
116. **Study** E. Gnyesina . . . 18
117. **Exercise** . . . 18
118. **At the gate the wind is blowing** M. Glinka, arranged for four hands by N. Ulanova . . . 19
119. **Rigaudon** A. Goedike op. 36 . . . 20
120. **Piece** Zh. Arman . . . 20
121. **Homeland** Russian folk song arranged by A. Flyarkovsky . . . 21
122. **Gavotte** G. Telemann . . . 21
123. **Valse** A. Rubbakh . . . 21
124. **Russian folk song** A. Goedike op. 36 . . . 22
125. **Folk song** arranged by A. Nikolaev . . . 22
126. **Papageno's Aria from "The Magic Flute"** W. Mozart, arranged for four hands by M. Meichik . . . 23
127. **Study** A. Nikolaev . . . 24
128. **On the lawn** Russian folk song arranged for four hands by T. Sotnikova . . . 25
129. **Piece** V. Kurochkin . . . 25
130. **Study** I. Berkovich . . . 26
131. **Study** D. Levidova . . . 26
132. **Exercise** . . . 26
133. **Echo** A. Parusinov . . . 27
134. **Song** E. Melartin . . . 27
135. **In the garden** S. Maikapar . . . 28
136. **Ukrainian folk song** (Canon) arranged by S. Shevchenko . . . 29
137. **Song** Bela Bartok . . . 29
138. **Little Fisherman** Latvian dance arranged for four hands by S. Dementeva-Vasilyeva . . . 30
139. **Valse** D. Kabalevsky op. 39 . . . 31
140. **Cavalry song of the Steppe** L. Knipper arranged for four hands by M. Gottlieb . . . 32
141. **Study** E. Gnyesina . . . 34
142. **Study** E. Gnyesina . . . 35
143. **Adagio** D. Shteibelt . . . 36
144. **Minuet** L. Mozart . . . 37
145. **Valse from the ballet "Sleeping Beauty"** P. Tchaikovsky, arranged for four hands by S. Stempnyevsky . . . 38
146. **Bourrée** J. Krieger . . . 39
147. **The little boy** L. Kershner . . . 40
148. **In the green meadow** A. Grechaninov op. 99 . 40
149. **Prelude** E. Tetsel . . . 42
150. **Exercise** . . . 42
151. **The little shepherd** S. Maikapar . . . 43
152. **Polka** B. Tobis . . . 44
153. **Study** A. Goedike op. 36 . . . 46
154. **Dance** A. Goedike op. 36 . . . 47
155. **Song about a stranger** D. Shostakovich, arranged for four hands by M. Gottlieb . . . 48
156. **German dance** F. Schubert op. 33, arranged for four hands by K. Sorokin . . . 50
157. **Musette** L. Mozart . . . 52
158. **Exercise** . . . 52
159. **Birds** A. Karamanov . . . 53
160. **Cradle Song** B. Fliess, arranged for four hands by K. Sorokin . . . 54
161. **Mazurka** A. Grechaninov op. 99 . . . 56
162. **March** D. Shostakovich op. 69, No. 1 . . . 57
163. **Dance from the ballet "Swan Lake"** P. Tchaikovsky, arranged for four hands by M. Meichik . . . 58

Interpretative notes to the pieces and studies in Part II . . . 60

APPENDIX

Explanatory notes to table of scales, chords and arpeggios . . . 62
Table of scales, chords and arpeggios . . . 63